

# IFARreports

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January 1988

Formerly the Stolen Art Alert and Art Research News

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*Stolen from Colnaghi's in New York,  
Saints Dominic and John the Baptist  
by Fra Angelico.*

*IFARreports*  
incorporating *Stolen Art Alert*

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**Editor:** Elizabeth Hayt-Atkins  
**Contributing Editor:** Franklin Feldman  
**Editorial Assistant:** Fritz Owens

**International Foundation for Art Research**  
46 East 70th Street, New York, NY 10021  
Tel.: (212) 879-1780  
Constance Lowenthal, Executive Director  
Virgilia Heimsath Pancoast, Director,  
Authentication Service  
Elizabeth Hayt-Atkins, Director, Art Theft  
Archive  
William Hauptman, European  
Correspondent

**European office:** Dr. William Hauptman, Swiss Institute for Art Research, Waldmannstr. 6-8, CH-8024, Zurich, Switzerland.

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# Masterminding Masterpieces

Michael Bidlo's "appropriations" or copies of Picasso's paintings of women, exhibited in January at Leo Castelli's Greene Street Gallery, provoked outrage, laughter and reflection. At IFAR, they also raised concern. The thirty-four year old artist's renditions of works by Picasso, as well as other modern masters including Cézanne, Matisse, Pollock, Warhol and even Schnabel, are so adept that untrained eyes could easily mistake a Bidlo for the real thing.

Bidlo, however, does not consider his works forgeries, nor does he believe they will fall into the wrong hands. In a recent interview with the artist, he asked "Why would anyone want to pass my appropriations off as originals when they could get *actual* forgeries?" Bidlo, nonetheless, takes certain precautions to make his innocence clear. His prominent signature on the back of each picture is a forthright acknowledgment of his role as a copyist. New stretcher bars, exposed linen edges and taut canvases also testify to the presence of a contemporary maker. Although Bidlo matches the dimensions of his paintings to those of the original, he does not actually use the original as his model. Consistent with his aim to reproduce, rather than produce, an image, the artist relies on mechanical illustrations using books or museum postcards as sources. As a result, his paintings, like illustrations, lack the verve and richness of authentic works of art. Furthermore, to create a smooth surface for detailing the lines of the composition, Bidlo refrains from building up layers of impasto (which are, in any case, indistinguishable in printed reproductions). The flatness of his paintings thus corresponds both tactically and visually with his efforts to merely "simulate" original works of art.

Although Bidlo's paintings are clearly not forgeries, his exact replications of other artists' work does raise the issue of copyright infringement. In the United States, if an artist has protected his art with the requisite copyright notice, or if his work has never been published, it cannot legally be copied. However, if the piece was published without the required copyright notice, it is considered in the public domain and hence may be reproduced. Bidlo, basing his appropriations on printed illustrations—which undoubtedly have been in the public domain in the United States—appears to have committed no transgression.

In recreating masterpieces, Bidlo explores the problems the original artist confronted and the solutions at which he arrived. Bidlo refers to his paintings as "time-capsules"—vessels through which he travels in order to confront a particular moment in the history of twentieth century

art, enriching his understanding of a variety of artistic techniques. A strong streak of academicism thus underlies Bidlo's unconventional work.

Linked to contemporary philosophical systems, his paintings, like those of Sherrie Levine and Philip Taffe, have metaphorical meaning. Alluding to critical theories of structuralism, as posited by Jean Baudrillard and Michel Foucault, Bidlo's images can be interpreted as "signs for reality [that] come to replace reality, registering the eclipse of reference; these simulated forms generate an unreal real, a real without origin, foregrounding the superficial, supplementary status."<sup>1</sup> The layers of meaning become even more profound when one considers the inherent contradictions of the works: Are they Bidlos? Picassos? Picassos by Bidlo or Bidlo after Picasso? Bidlo undermines the sanctity of artistic genius and the



*Interior of Michael Bidlo's New York studio.*

# Court of Appeals Reverses DeWeerth Decision

uniqueness of its creations, so prized in the twentieth century.

Capitalizing on the marketability of a work of art is the main impetus for the forger; his financial gain depends on deceiving the buyer who lusts after rare and valuable possessions. Creating multiple reproductions of a single work of art, as he did with Brancusi's *Mademoiselle Pogani* in his 1985 installation at the Semiphore Gallery, Bidlo devalues the preciousness of the art object, inviting the viewer to reflect on the commoditization of art. It is Bidlo's message that differentiates him from the average forger. His oeuvre of simulations makes manifest his own, as well as, broader philosophical concerns.

Elizabeth Hayt-Atkins

\*Kate Linker, "From Imitation to the Copy to Just Effect: On Reading Jean Baudrillard," *Artforum*, Vol. 22, Apr. '84, p. 40.

## Art and the Law

The following article on a recent court decision reversing an earlier art recovery is one in a continuing series made possible by a grant from the AT&T Foundation.

Franklin Feldman, the author, is a partner at the New York firm of Stroock & Stroock & Lavan, a long-standing member of IFAR's board of directors, and co-author with Stephen E. Weil of *Art Law* (Little Brown & Company, 1986).

On December 30, 1987, the United States Court of Appeals for the Second Circuit decided the case of *DeWeerth v. Baldinger*, reversing a lower court's decision (see "New York Judge Orders Returns of Monet to WWII Theft Victim," *IFARreports*, vol. 8, no. 5, July 1987, p. 3). The decision in this case will have a substantial impact on questions critical to the purposes of IFAR—namely, the period of time before which a victim of art theft must commence suit against the possessor of that art to avoid the bar of the Statute of Limitations and the role of IFAR as a central registry of information as to what has been stolen.

In this case, interpreting New York law, the Court held that despite what was believed to be very clear precedent that (a) a thief cannot pass good title and that (b) New York had a so-called "demand and refusal" rule (to the effect that the time to commence suit did not begin to run until there was a demand and refusal), under New York law the demand and refusal rule contemplated that the victim be reasonably diligent in attempting to locate his stolen property. In *DeWeerth*, the victim was a woman living in Germany during the Second World War, the painting was stolen some time around 1945, and its precise location was unknown to her until 1982 when her nephew found the Monet through a catalogue raisonné and later discovered through the seller that the painting was in the possession of the defendant who lived in New York City. The defendant had purchased the painting in good faith from Wildenstein & Co. in New York in 1957. Wildenstein had bought it the year before from an art dealer in Switzerland. Applying the test of reasonable diligence, the Court of Appeals ruled against *DeWeerth*, finding that she had not exercised the requisite due diligence. The principal language of the decision is the following:

\* \* \*

We determine that in an action for the recovery of stolen personal property, the New York Court of Appeals would not make an exception to the unreasonable delay rule for plaintiff's actions prior to learning the identity of the current possessor. Rather, we believe that the New York courts would impose a duty of reasonable diligence in attempting to locate stolen property, in addition to the undisputed duty to make a demand for return within a reasonable time after the current possessor is identified.

\* \* \*

A rule requiring reasonable diligence in attempting to locate stolen property is especially appropriate with respect to stolen art. Much art is kept in private collections, unadvertised and unavailable to the public. An owner seeking to recover such property will almost never learn of its whereabouts by chance. Yet the location of stolen art may frequently be discovered through investigation.

\* \* \*

In light of New York's policy of favoring the good-faith purchaser and discouraging stale claims and the approach to actions to recover property in other jurisdictions, we hold that under New York law an owner's obligation to make a demand without unreasonable delay includes an obligation to use due diligence to locate stolen property.

\* \* \*

Inasmuch as the Court was applying New York law—and not federal law—it had the right to require an opinion from the New York Court of Appeals as to what the New York law was. It refused to do so, however, on the ground that the question "is not likely to recur with some frequency." It is respectfully suggested that this conclusion is wrong. Art theft is one of the growing crimes in the United States,

# Stolen

perhaps the largest of the so-called victimless crimes. Every year, between one and two thousand stolen works of art are reported to IFAR. In its Art Theft Archive, there are over 28,000 stolen works collected in the past eleven years. The Statute of Limitations issue is a critical one in every case of recovering stolen art. If this decision is correct, it is possible that many art works of worth, concededly stolen, can never be recovered by the original owners. The test of reasonable diligence, the burden of which presumably would be on the victim, can be overpowering.

One must question whether neutral principles of law guided the court in the *DeWeerth* case. In the 1969 decision, *Menzel v. List*, which had firmly established the New York rule of demand and refusal, the victim was a Jewish woman who had fled the Nazis when the Germans invaded Belgium in 1940. Mrs. DeWeerth was a German citizen who resided in Germany during the War. Would the Federal Court of Appeals have decided the *DeWeerth* case differently if these factors had been reversed?

As the central international registry for stolen art, IFAR can clearly perform a pivotal role. Theft victims who wish to exercise and demonstrate due diligence should report their losses to IFAR, whether or not the theft was a recent one. Through IFAR, it may also be possible to learn of the present whereabouts of the work of art. It would be difficult to imagine a court holding that the new diligence requirement was met if those communications were not made.

On February 5, 1988, the plaintiff was denied the request for a rehearing with respect to the certification of the issue of law by the New York Court of Appeals. From now on, suits to recover art in New York state will face more difficulties than before.

Franklin Feldman

## Colnaghi Ltd., New York

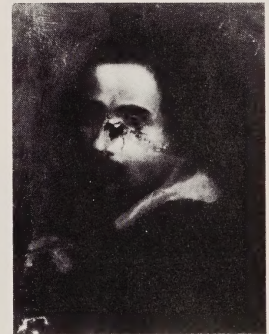
Thieves hit it big when they burglarized Colnaghi's New York gallery on Monday night, February 8, 1988. Among the most valuable pieces stolen were two 15" x 7" wood panels by Fra Angelico, insured for \$4,000,000, and a \$300,000 Chardin still-life. Twenty-five other 15th and 16th Century Dutch and Italian old master drawings and paintings were taken; the total value of the theft was \$6,000,000—the largest ever in North America. All the stolen works are catalogued in this issue, IFAR numbers 88.22.1-.28.

In a daring acrobatic break-in, the thieves lowered themselves through an unalarmed 2' x 4' reinforced glass skylight. Using a rope, they swung sideways, jumping to a nearby landing in order to avoid plunging down a five-story stairwell directly below. Once inside, they roamed the building, lifting precious paintings and drawings from the fourth floor storeroom, third floor, and main gallery. The thieves fled through a rooftop hatch, tripping an alarm at 10:30 p.m., leaving empty frames, wrapping paper, and two damaged paintings (Cornelius van Haarlem's *Venus and Cupid* and Allori's *Portrait of a Man*) in their wake. Police are uncertain as to whether the theft was committed by professionals. Stealing only what they could carry, the thieves left behind a number of very valuable pieces.

It is hoped that media attention, police investigation and IFAR's special theft alert of the event will make the paintings too hot to handle. Masterpieces that are easily recognizable are more difficult to sell and the publicity may lead to the recovery of Colnaghi's stolen works of art. A reward of 10% of the value of the items returned is being offered. Eligibility for the reward is to be determined by the donor and not by the New York City Police Department or any other party.



*Damaged in the theft of Colnaghi Gallery: Cornelius van Haarlem's Venus and Cupid and Allori's Portrait of a Man.*



## Missing

## Recovered



### Metropolitan Museum of Art, New York

In 1964, a watercolor by Georg Grosz was donated to the Metropolitan Museum of Art. The gift was subject to the life interest of the donors, Mr. and Mrs. Daniel Silberberg, but was reported missing from their home in 1980. Since the death of the owners, it is being sought by the Museum.



William Went's View of Marl Bay.

### The Ebell Club, Los Angeles

Detective William Martin of the Los Angeles Police Department has done it again. On February 8, 1988, he recovered the California Impressionist William Went's *View of Marl Bay*, which had been stolen from the elite Ebell Club. Arrested for the theft of the painting were Fawn and Doe Harris, mother and daughter antique dealers.

In November 1987, an antiques show was held at the women's club. The Harrises, having installed a booth in the room in which the painting hung, are believed to have lifted the work at that time. They sold the picture in January to a Laguna Beach art dealer who specializes in California Impressionists. Upon hearing of the acquisition, a Los Angeles dealer, who had been interested in this particular Went picture for a long time, made inquiries at the Ebell Club. He was informed that the painting had not been sold, but was missing. Police were soon notified and the painting was recovered.

On February 8, Martin arrested the Harris women for receiving stolen property. Fawn, however, had been convicted of a similar offense in 1975. She was sentenced to five days in jail and five years probation. Police have filed felony charges against her which can warrant a year or more in a state prison pending conviction.

## Stolen Objects

*The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk \* before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

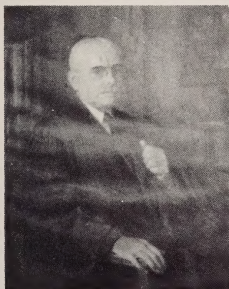
*Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.*

# Stolen Art Alert

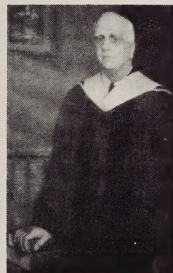
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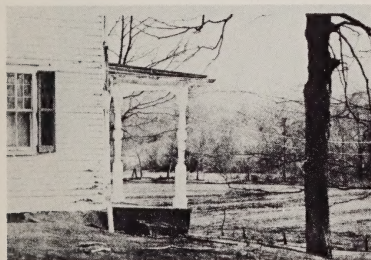
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## Fine Arts

### Paintings, Pastels, Mixed Media Works, Watercolors

*American, 18th Century*

1 **PEALE, James (1749-1831).** *Still-Life with Fruit.* Oil on canvas. 52.1 x 67.9 cm. Tear in center of painting. \*88.30. Stolen in transit between Brussels and New York. Jun. '87.

*American, 20th Century*

2 **BREWSTER, Anna Richards (b. 1870).** *Portrait of A.H. Thorndike,* 1929. Oil on canvas. 104.8 x 84.5 cm. Signed in lower left: "AR Brewster 1929". \*88.24.1. New York, NY. Nov. 6 '87.

3 **BREWSTER, Anna Richards (b. 1870).** *Portrait of G.C.D. Odell,* 1930. Oil on canvas. 120.1 x 81.3 cm. Signed in lower left: "AR Brewster 1929". \*88.24.2. New York, NY. Nov. 6 '87.

4 **POSKAS, Peter.** *Last Light-River Meadow.* 68.6 x 101.6 cm. \*88.39.1. New York, NY. Jan. '87.

5 **WILSON, Donald Roller.** *Balls of Fire,* 1984. Oil on canvas. 61.0 x 78.7 cm. \*88.38. New York, NY. Nov. 9 '87.

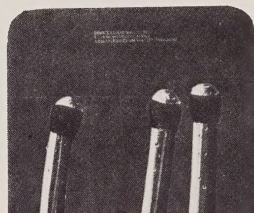
6 **WILSON, Donald Roller.** *Larry's and Don's Big Jumbos Almost Touch,* 1981. Oil on canvas. 48.3. x 55.9 cm. \*88.37. New York, NY. Nov. 9 '87.

*Belgian, 15th Century*

7 **MAGDALEN LEGEND, Master of the.** *Madonna and Child with a Parakeet and Cherries,* late 15th century. 42.0 x 21.0 cm. Panel with arched top. \*88.22.5. New York, NY. Feb. 8 '88. Reward.



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#### Canadian, 19th Century

8 DELFOSSE, Marie Joseph Georges (1869-1939). *Old House by the Mountain*. Oil painting. 57.0 x 69.0 cm. Signed in lower right corner. \*88.8. Montreal, Canada. Oct. 26 '87.

#### Canadian, 20th Century

9 FORTIN, Marc-Aurèle (1888-1970). *View of Montreal*, 1932. Oil on canvas. 60.9 x 91.4 cm. 88.13. Outremont, Canada. Jul. 14 '87.

10 FORTIN, Marc-Aurèle (1888-1970). *The Village of St. Rose*. Watercolor. 45.0 x 60.0 cm. Signed lower left. \*88.14. Montreal, Canada. Jan. 10 '86.

11 JACKSON, Alexander Young (1882-1974). *Algoma Hills*. Oil on panel. 20.3 x 25.4 cm. Signed in lower right corner: A.Y. Jackson. 88.9.5. Toronto, Canada. Sep. 4 '87.

12 JACKSON, Alexander Young (1882-1974). *Camp Site—Georgian Bay*. Oil on panel. 20.5 x 25.7 cm. Signed in lower right corner: A.Y. Jackson. \*88.9.2. Toronto, Canada. Sep. 4 '87.

13 JACKSON, Alexander Young (1882-1974). *Georgian Bay Rocks*. Oil on panel. 20.0 x 25.4 cm. 88.9.4. Toronto, Canada. Sept. 4 '87.

14 JACKSON, Alexander Young (1882-1974). *Lone Tree—Georgian Bay*. Oil on panel. 26.0 x 32.7 cm. \*88.9.3. Toronto, Canada. Sep. 4 '87.

15 JACKSON, Alexander Young (1882-1974). *Trout Lake*. Oil on panel. 21.3 x 25.7 cm. \*88.9.1. Toronto, Canada. Sep. 4 '87.

16 LISMER, Arthur (1885-1969). *Spring—Nova Scotia*. Oil on panel. 21.8 x 29.4 cm. \*88.9.6. Toronto, Canada. Sep. 4 '87.

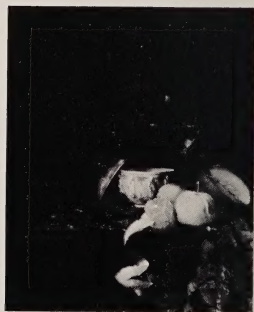
17 ROBERTS, Goodridge (1904-74). *Laurentian Lake*. Oil on masonite. 64.0 x 81.0 cm. Signed lower right: G. Roberts. \*88.11. Montreal, Canada. Oct. 13 '87.



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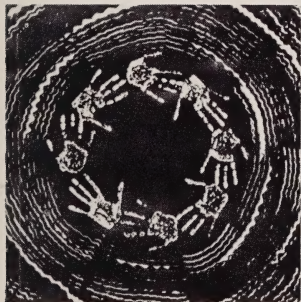
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#### *Dutch, 17th Century*

18 KALF, Willem, Circle of (1619-93). *Still-Life with a Chinese Vase*. Oil on canvas. 77.5 x 63.5 cm. Signed in lower left: "W. Kalf". \*88.22.14. New York, NY. Feb. 8 '88. Reward.

19 VELDE, Esias van de. *Elegant Figures on a Terrace*. Diam. 15.2 cm. Oval in an octagonal frame. \*88.22.24. New York, NY. Feb. 8 '88. Reward.

#### *English, 19th Century*

20 BONINGTON, Richard Parkes (1801-28). *Northfleet Chalk Pit, Kent*. Watercolor. 14.5 x 20.5 cm. \*88.22.9. New York, NY. Feb. 8 '88. Reward.

21 WYLD, William (1806-89). *Figures Outside a Country House, 1867*. Watercolor and gouache over traces of pencil. 29.1 x 34.9 cm. Signed and dated in lower right: "W. Wyld 67". \*88.22.19. New York, NY. Feb. 8 '88. Reward.

#### *European, 20th Century*

22 ARMANDO, Serge. *Untitled*. Paint on silk. 114.3 x 114.3 cm. \*88.34. CA. Apr. '86.

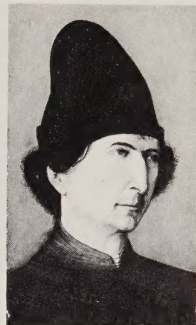
#### *French, 15th Century*

23 FROMENT, Nicolas, Attr. to (c. 1425-85). *Portrait of a Man*. Oil on panel. 39.4 x 22.9 cm. \*88.22.12. New York, NY. Feb. 8 '88. Reward.

24 FROMENT, Nicolas, Attr. to (c. 1425-85). *Portrait of a Woman*. Oil on panel. 39.4 x 22.9 cm. \*88.22.13. New York, NY. Feb. 8 '88. Reward.

#### *French, 17th Century*

25 DUGHET, Gaspard (1615-75). *Classical Landscape with Two Figures*. Oil on canvas. 51.0 x 69.0 cm. \*88.22.8. New York, NY. Feb. 8 '88. Reward.



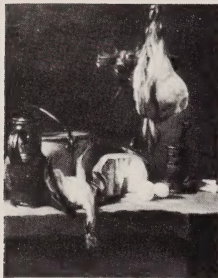
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#### *French, 18th Century*

26 CHARDIN, Jean-Baptiste Simeon (1699-1779). *Still-Life with a Rayfish and a Basket of Onions*. Oil on canvas. 40.5 x 33.0 cm. \*88.22.1. New York, NY. Feb. 8 '88. Reward.

#### *Italian, 14th Century*

27 BIONDO, Giovanni di (c. 1356-99). *An Evangelist Writing*. Tempera on triangular panel. 23.0 x 21.0 cm. \*88.22.21. New York, NY. Feb. 8 '88. Reward.

28 BONAGUIDA, Pacino di (c. 1303-39). *Saint James the Greater*. Tempera on panel. 61.0 x 35.3 cm. \*88.22.4. New York, NY. Feb. 8 '88. Reward.

#### *Italian, 15th Century*

29 ANGELICO, Fra Beato (c. 1400-55). *Saints Dominic and John the Baptist*. Tempera on panel. 52.0 x 22.2 cm. \*88.22.2. New York, NY. Feb. 8 '88. Reward.

30 ANGELICO, Fra Beato (c. 1400-55). *Saints Francis and Nicholas*. Tempera on panel. 52.0 x 22.2 cm. \*88.22.3. New York, NY. Feb. 8 '88. Reward.

#### *Italian, 16th Century*

31 BASSANO, Jacopo (c. 1510-92). *The Meeting of Joachim and Anna*. Oil on canvas. 39.4 x 41.9 cm., including frame. \*88.22.20. New York, NY. Feb. 8 '88. Reward.

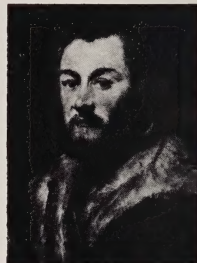
32 RAPHAEL Urbinas, Copy of (1483-1520). *The Fire in the Borgo*. Oil on canvas. 230.5 x 149.0 cm. \*88.18. Gualdo Cattaneo, Italy. May 21 '87.

33 TINTORETTO, Jacopo (1558-94). *Portrait of a Venetian Senator*. Oil on canvas. 47.5 x 36.5 cm. \*88.22.23. New York, NY. Feb. 8 '88. Reward.

34 VERONESE, Bonifazio (1487-1553). *The Crowning of the Poet*. Oil on canvas. Diam. 44.5 cm. Convex tondo. \*88.22.25. New York, NY. Feb. 8 '88. Reward.



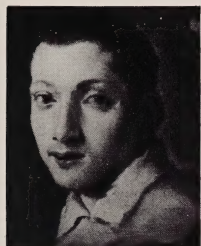
32



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36



37

#### *Italian, 17th Century*

35 CARRACCI, Ludovico (1555-1619). *Head of a Young Boy*. Oil on canvas. 46.0 x 31.0 cm. Octagonal canvas. \*88.22.15. New York, NY. Feb. 8 '88. Reward.

36 CASTIGLIONE, Giovanni Benedetto (1609-65). *The Three Marys at the Tomb*. Oil sketch on paper, mounted on canvas. 52.7 x 36.8 cm. \*88.22.22. New York, NY. Feb. 8 '88. Reward.

37 HOUBRAKEN, Niccolino van (1660-1723) or CERUTI, Giacomo (1698-1767). *Still-Life with Vegetables, Bacon and Wine Bottle*. Oil on canvas. 46.0 x 65.5 cm. \*88.22.11. New York, NY. Feb. 8 '88. Reward.

38 HOUBRAKEN, Niccolino van (1660-1723) or CERUTI, Giacomo (1698-1767). *Still-Life with Vegetables and Wine Bottle*. Oil on canvas. 46.0 x 65.5 cm. \*88.22.10. New York, NY. Feb. 8 '88. Reward.

39 UNKNOWN. *Mary Magdalen*. Oil on canvas. 40.0 x 50.0 cm. \*88.17.3. Bardonecchia, Italy. Sep. 23 '81.

40 UNKNOWN. *The Way to Calvary*. Oil on canvas. 60.0 x 43.0 cm. \*88.16. Pesaro, Italy. Sep. 8 '86.

41 UNKNOWN. *Virgin and Child Surrounded by Saints*. Oil on canvas. \*88.17.2. Bardonecchia, Italy. Sep. 23 '81.

#### *Italian, 18th Century*

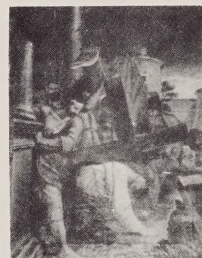
42 UNKNOWN. *The Visitation*. 88.17.1. Bardonecchia, Italy. Sep. 23 '81.

#### *Italian, 20th Century*

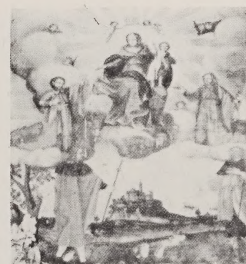
43 CASCELLA, Michele (b. 1892). *Landscape*. Oil on canvas. 35.0 x 50.0 cm. Signature in lower left corner. \*88.1.7. Montignoso, Italy. Apr. 27 '86.



38



40



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48

44 CASCELLA, Michele (b. 1892). *Landscape*. Oil on canvas. 20.0 x 30.0 cm. Signature in lower left corner. \*88.1.8. Montignoso, Italy. Apr. 27 '86.

45 CASCELLA, Michele (b. 1892). *Landscape*. Oil on canvas. 35.0 x 50.0 cm. Signature in lower left corner. \*88.1.10. Montignoso, Italy. Apr. 27 '86.

46 CASCELLA, Michele (b. 1892). *Landscape*. Oil on canvas. 35.0 x 50.0 cm. Signature in lower left corner. \*88.1.11. Montignoso, Italy. Apr. 27 '86.

47 CASCELLA, Michele (b. 1892). *Landscape with Sail Boats*. Oil on canvas. 20.0 x 30.0 cm. Signature in lower left corner. \*88.1.9. Montignoso, Italy. Apr. 27 '86.

48 DE CHIRICO, Giorgio (1888-1978). *Horses in Flight*, 1935. Oil on canvas. 30.0 x 40.0 cm. Signature in lower left corner. \*88.2. Naples, Italy. Apr. 11 '86.

49 MACCARI, Mino (b. 1898). *An Apparition*, 1946. Oil on canvas. 35.0 x 27.0 cm. Signature in lower right corner. \*88.1.5. Montignoso, Italy. Apr. 27 '86.

50 MACCARI, Mino (b. 1898). *A Military Cadet and Seated Woman*, 1960. Oil on canvas. 50.0 x 60.0 cm. Signature in lower right corner. \*88.1.2. Montignoso, Italy. Apr. 27 '86.

51 MACCARI, Mino (b. 1898). *Poor Art*, 1968. Oil on canvas. 30.0 x 40.0 cm. Signature in lower right corner. \*88.1.3. Montignoso, Italy. Apr. 27 '86.

52 MACCARI, Mino (b. 1898). *Portrait of a Man and a Woman*, 1965. Oil on canvas. 20.0 x 30.0 cm. Signature in lower left corner. \*88.1.4. Montignoso, Italy. Apr. 27 '86.



50



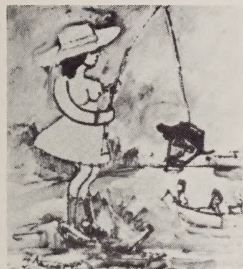
51



52



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54



56

53 MACCARI, Mino (b. 1898). *Portrait of a Man and a Woman*. 1970. Oil on canvas. 20.0 x 30.0 cm. Signature in lower left corner. \*88.1.6. Montignoso, Italy. Apr. 27 '86.

54 MACCARI, Mino (b. 1898). *The Prey*. Oil on masonite. 48.0 x 70.0 cm. Signature in lower left corner. \*88.1.1. Montignoso, Italy. Apr. 27 '86.

55 SASSONE, Marco (b. 1942). *Carmel*. Oil on canvas. 38.1 x 45.7 cm. \*88.32. CA. Jan. '87.

*Mexican, 20th Century*

56 TAMAYO, Rufino (b. 1899). *Très Personajes No. 2*, 1970. Oil. 95.9 x 135.9 cm. "Très Personajes" on the reverse. (Acquired from Sotheby Parke Bernet on 5/11/77, Lot #92, Sale #3986). \*88.20.1. Houston, TX. Jun. '86.

*Neapolitan, 18th Century*

57 CATTAMARA, Paolo. *Vase of Flowers in a Niche with Fruit and Mushrooms*. Oil on canvas. 79.8 x 63.5 cm. \*88.22.6. New York, NY. Feb. 8 '88. *Reward*.

*Spanish, 20th Century*

58 MIRO, Joan (1893-1983). *Untitled*. Oil on canvas. \*88.25. Kurten, West Germany. Apr. '84.

### Prints, Drawings

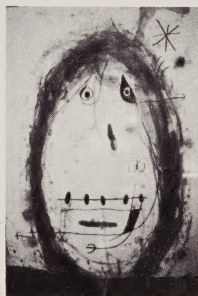
*Canadian, 20th Century*

59 BATEMAN, Robert. *Frosty Morning Blue Jay*. Signed and numbered 805/950. 88.3. Oakville, Canada. Dec. 19 '86.

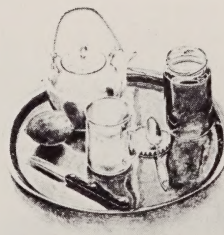
60 CRAWFORD, Don. *Summer Breakfast*, 1983. Colored pencil on paper. 84.0 x 86.0 cm. Verso: drawing of a bird (the artist's symbol). 88.10.3. London, Canada. Jan. 15 '86.



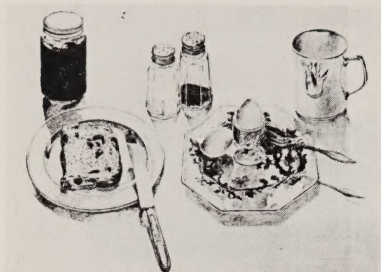
57



58



61



62

61 CRAWFORD, Don. *Tea and Honey*, 1983. Colored pencil on paper. 86.0 x 91.0 cm. Verso: drawing of a bird (the artist's symbol). \*88.10.1. London, Canada. Jan. 15 '86.

62 CRAWFORD, Don. *Winter Breakfast*, 1983. Colored pencil on paper. 91.0 x 107.0 cm. Verso: drawing of a bird (the artist's symbol). \*88.10.2. London, Canada. Jan. 15 '86.

*French, 17th Century*

63 LE SUEUR, Eustache (1616-55). *Draped Female Figure*. Black, white and red chalk on grey-brown paper. 25.0 x 23.0 cm. \*88.22.7. New York, NY. Feb. 8 '88. Reward.

*French, 19th Century*

64 BENOUVILLE, Léon (1821-59). *Joan of Arc Hearing the Voices*. Pen and brown ink, reddish-orange crayon over pencil. 22.8 x 15.3. cm. Stamped with atelier mark in lower left. \*88.22.16. New York, NY. Feb. 8 '88. Reward.



64

65 DETAILLE, Edouard (1848-1912). *Soldier on Horseback*. Watercolor, pen and ink. 33.0 x 24.5 cm. \*88.22.28. New York, NY. Feb. 8 '88. Reward.

*Italian, 16th Century*

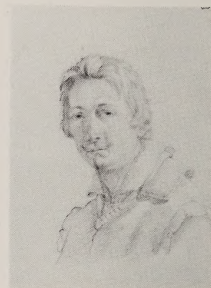
66 CORENZIO, Belisario (1558-after 1640). *The Dormition of the Virgin*. Pen and brown ink over black chalk. 17.8 x 27.7 cm. Inscribed in brown ink, lower center, "Bilisario," inscribed on mount: "C. Belisario;94;88". \*88.22.18. New York, NY. Feb. 8 '88. Reward.

*Italian, 17th Century*

67 ROSSELLI, Matteo (1578-1651). *Portrait of a Man*. Black and reddish-orange chalk. 25.2 x 18.5 cm. Inscribed in upper right: "M.R." \*88.22.17. New York, NY. Feb. 8 '88. Reward.



66



67

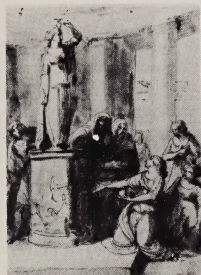
68 TESTA, Pietro (1611-50). *Studies of Putti and Heads (recto) and Nude Male (verso)*. Pen and brown ink; verso, black chalk. 47.5 x 25.7 cm. \*88.22.26. New York, NY. Feb. 8 '88. Reward.



68



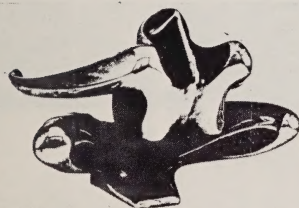
65



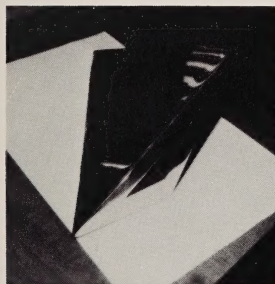
69



70



71



72

### Italian, 19th Century

69 ADEMOLDO, Luigi. *Sacrifice to Diana*. Pen and ink on cream-colored paper. \*88.22.27. New York, NY. Feb. 8 '88. Reward.

### Spanish, 20th Century

70 PICASSO, Pablo Ruiz (1881-1973). *Linocut*. 57.2 x 85.1 cm. \*88.39.2. New York, NY. Jan. '87.

### Sculpture

#### American, 20th Century

71 BENNETT, Bob. *Morning Sun, Study*. Bronze. 30.5 x 27.9 x 31.8 cm. Weight: 29 lbs. \*88.31. CA. Jan. '87.

72 PEPPER, Beverly (b. 1924). *Parazim*, 1972. Stainless steel. 11.4 x 17.8 x 29.2 cm. Edition no. 2/6. \*88.42. Buffalo, NY. Jan. 5 '88.

#### English, 19th Century

73 GIBSON, John (1816-66). *Female Nude*. Marble trimmed in gold. Ht. 43.2 cm. \*88.23. Los Angeles, CA. Feb. '84.

#### English, 20th Century

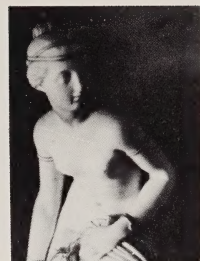
74 BRILLIANT, Freda. *Young Atlas*, 1956. Bronze. 20.3 x 50.8 cm. Signed: "Freda Brilliant". Edition no. 2. \*88.28. Forest Hills, NY. 1982.

75 FRINK, Dame Elizabeth. *Dog*, 1987. Bronze. \*88.27. Washington, D.C. Dec. 2 '87.

76 KITSON, Henry H. (b. 1865). *President Jefferson Davis*, 1927. Bronze. Ht. 71.1 cm. Signed in lower left: "Henry H. Kitson". \*88.26. Jackson, MS. Jul. '87.

#### French, 20th Century

77 GUINO, Richard (1890-1973). *Femme au Miroir*. Bronze. Ht. 38.1 cm. Edition no. 135/325. \*88.35. New York, NY. Sep. '87.



73



74



75



76



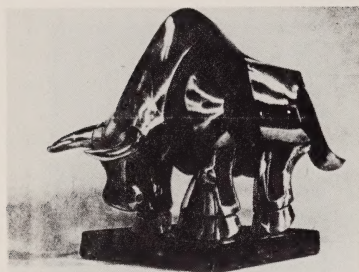
77

## Decorative Arts

78 GUINO, Richard (1890-1973). *The Frond*. Bronze. 44.5 x 17.8 cm. Edition no. 40/325. \*88.40. New York, NY. Sep. '87.

*Italian, 20th Century*

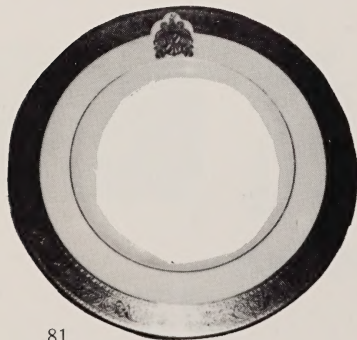
79 COLANZI, Domenico. *Raging Bull*, 1984. Bronze. 35.0 x 53.0 cm. Ed. no. 7/9. \*88.12. Montreal, Canada. Sep. 28 '87.



79



80



81

### Ceramics, Pottery, Porcelain

80 Hispano-moresque, 16th century. Armorial plate. Ceramic with copper luster. Diam. 41.9 cm. \*88.21.17. Long Island City, NY. Aug. '87.

81 American, 20th century. Thirty-six Lenox dinner plates. Roebling family crest. \*88.21.25. Long Island City, NY. Aug. '87.

82 English. Royal Crown Derby canary yellow vase. Porcelain. Ht. 26.7 cm. \*88.21.18. Long Island City, NY. Aug. '87.

83 English, 18th century. Caughley pitcher. Ceramic. Ht. 21.6 cm. \*88.21.12. Long Island City, NY. Aug. '87.

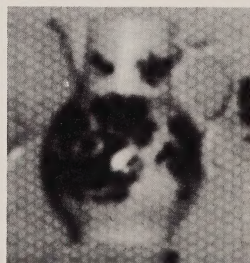
84 English, 19th century. Three-piece Bristol green garniture. Glass. Large urns: 27.9 cm.; small urn: 35.6 cm. Decorated with burnished gold band and leafage in a speckled ground and painted with bust portraits of court ladies. \*88.21.22. Long Island City, NY. Aug. '87.

85 Italian, 18th century. Savona armorial plate. Diam. 44.5 cm. \*88.21.11. Long Island City, NY. Aug. '87.

86 Russian, 19th century. Tea and coffee service. Porcelain. White and gold with Italian landscapes. \*88.21.23. Long Island City, NY. Aug. '87.

### Furniture, Accessories

87 Late Regency wall bracket. Walnut, painted cream and beige. 30.5 x 38.1 cm. 88.21.1. Long Island City, NY. Aug. '87.



83



85



86



87



88

88 Pair of sconces. Gilded metal and rock crystal. \*88.21.8. Long Island City, NY. Aug. '87.

89 English, 18th century. Two pairs of Georgian four-light sconces. \*88.21.16. Long Island City, NY. Aug. '87.

90 GOURDIN PÈRE. French, 18th century. Louis XV settee, c. 1725. Beechwood and cane. W. 193.0 cm. Stamped on back of seat rail: Gourdin Père. \*88.21.9. Long Island City, NY. Aug. '87.

### Liturgical Objects

91 CRUICKSHANK, Robert. Canadian, 18th century. *The Arnprior Paten*, 1786. Ht. 15.3 cm. Inscription on verso: Property of the Protestant Church of Montreal, 1786. \*88.5. Montreal, Canada. May 1, '87.



91

### Objects of Art

92 DERAINE, Andre (1880-1954). French, 20th century. *Mask*. Bronze. Ht. 19.7 cm. Inscribed #4 out of eleven copies. \*88.21.4. Long Island City, NY. Aug. '87.

93 ERTE, Romain de Tiroff (b. 1892). Russian, 20th century. *An Evening in 1922*. Bronze. Ht. 38.1 cm. Edition no. 194/250. \*88.36. CA. Aug. '86.



93

### Silver

94 Gorham bottle cooler. Gilded sterling silver. Ht. 22.9 cm. Inscribed: 'Roebeling 1865-90'. \*88.21.26. Long Island City, NY. Aug. '87.

95 Gorham three-branch candelabra. Gilded sterling silver. Ht. 22.9 cm. Part of a set with #88.21.26 and #88.21.27. \*88.21.28. Long Island City, NY. Aug. '87.

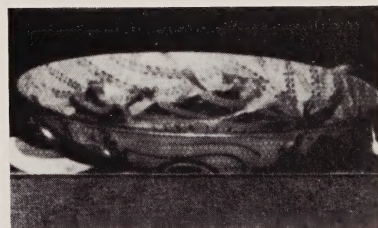
96 Two pairs of Gorham candlesticks. Gilded sterling silver. Ht. 20.3 cm. Part of a set with #88.21.26 and #88.21.28. 88.21.27. Long Island City, NY. Aug. '87.



94



92



101

## Tapestries, Textiles

97 Carpet, late 19th century. Needlepoint. Copy of an 18th century original. \*88.21.15. Long Island City, NY. Aug. '87.

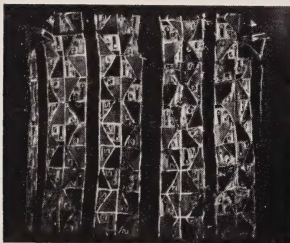
98 English. Charles II stumpwork depicting shepherd and shepherdess. Silk embroidery. 28.6 x 27.9 cm. Oval. \*88.21.19. Long Island City, NY. Aug. '87.

99 English, 19th century. Embroidery picture. Silk. 33.0 x 26.7 cm. Copy of an 18th century original. \*88.21.20. Long Island City, NY. Aug. '87.

100 English, 18th century. Stumpwork panel depicting a harbor scene. 27.9 x 42.5 cm. 88.21.21. Long Island City, NY. Aug. '87.



102



103

## Greek

101 Attic Kylix, 5th century B.C. Terracotta. 15.2 x 48.3 cm. Provenance: Blum Collection, San Francisco; Barani Collection, Paris; D'Aultremont Collection, Brussels. \*88.21.5. Long Island City, NY. Aug. '87.

## Etruscan

102 Footed Cup, 7th century B.C. Black pottery. 24.0 x 19.0 cm. \*88.6. Montreal, Canada. May 14 '87.

## Peruvian

103 Huari Poncho, 7th century. Cotton and wool weave. 117.4 x 111.8 cm. \*88.20.2. Houston, TX. Jun. '86.

## Ethnographic Objects

### Acoma Pueblo

104 Bowl, 20th century. Diam. 22.9 cm. Signed "S. Vallo". 88.21.10. Long Island City, NY. Aug. '87.

### Easter Island

105 Kohau Rongo-Rongo, 1984. Wood. 10.0 x 28.0 x 2.0 cm. Tablet with ideograms depicting birdmen, felines and long-eared human figures. \*88.15. Ontario, Canada. Aug. 11 '86.



105

## Chinese

106 Buddhist Figure, 18th century. Pink quartz. 61.0 x 45.7 x 20.3 cm. \*88.7. Montreal, Canada. Jun. 25 '87.

107 Oval dish, 19th century. Porcelain. W. 39.4 cm. \*88.21.14. Long Island City, NY. Aug. '87.

108 Ch'ien Lung. Pair of vases, c. 1775-1800. Porcelain. Ht. 57.2 cm. \*88.21.7. Long Island City, NY. Aug. '87.

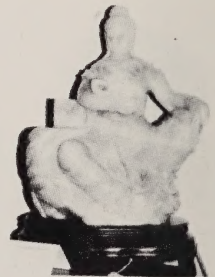
109 Pair of blue and white soup tureens, c. 1820-30. \*88.21.13. Long Island City, NY. Aug. '87.

110 Pair of punch bowls, c. 1775-1800. Porcelain. Diam. 33.0 cm. Provenance: French & Company. \*88.21.6. Long Island City, NY. Aug. '87.

## Thai

111 Figure, 16th-17th century. Bronze. Ht. 8.9 cm. \*88.21.3. Long Island City, NY. Aug. '87.

112 Head of Buddha, c. 1600. Bronze. Ht. 19.7 cm. \*88.21.2. Long Island City, NY. Aug. '87.



106

# Miscellaneous Objects

## Books, Documents, Manuscripts, Maps

113 ROEBLING, Colonel Washington and Emily Warren. *House Book of 191 W. State Street, Trenton, N.J.* Heavy leather-bound album including photographs of their home. 88.21.24. Long Island City, NY. Aug. '87. Reward.

## Musical Instruments

114 MACH, Peter J. Cello. Front in spruce, back in maple. Ht. 122.0 cm. Inscription: "Fait à Cremone en Italie" has been scratched out and replaced by "Aylmer, Quebec". \*88.19. Montreal, Canada. Aug. 25 '86.

115 STRADIVARI, Antonio. Italian, 17th century. Violin, 1667. W. 34.3 cm. Signed. \*88.41. New York, NY. Nov. 18 '87.

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*Le Sueur's Draped Female Figure,  
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